less churches than in most of those which might formally rank immediately above them, cross churches, namely, with aisles. Certainly, no form better combines simplicity, regularity, and picturesque effect than that of Stanley and Llanbadarn; and its very simplicity prevents the admission of any positively opposite element. Whereas, when there are aisles, the aisles may be treated, inside or out, in a purely parochial way, or some irregularity may be introduced which may make them depart farther from the type of the minster than the smaller buildings. Thus, at Purton and Cheltenham, as I before said, there is a picturesque grouping of gables and distinct roofs, unsuited to the cross form: at Cricklade, notwithstanding some exceedingly noble individual features, there is a general irregularity, which is highly displeasing. I certainly think that every cross church with aisles ought to have a clerestory, if only to avoid the junction of the aisle and transept roofs, which is not agreeable on so large a scale.

Now when this clerestory is combined with a high roof, we have gained, in external effect at least, another very important step towards the cathedral effect. In common parish churches we generally have to choose between a clerestory and a high roof, the height being not sufficient to allow of both. When both are united there is an appearance of general bulk, which is highly effective. This may be seen very eminently in the Priory Church at Brecon,—I suppose the grandest existing church in Wales, after St. David's and Llandaff, and which ought to be the cathedral of a new diocese. This church is a great advance upon Llandabarn; besides the nave aisles, though there are no regular aisles to the choir, there is a rather complicated arrangement of chapels, and the choir, a splendid specimen of the pure Lancet style, has been designed for vaulting. It comes very near to the character of a minster, but has not quite attained it. Even at Shiffnal, the union of the high roof and clerestory, though the latter is so small that it is not even pierced, produces a sort of solemn and quasi-monastic effect, quite beyond the common run of parochial cross churches. We see the same union in Wimborne Minster; but this church, on the one hand, has other cathedral features; on the other, the choir clerestory is insignificant;* while that of the nave, with its square-headed windows, is of an eminently parochial character, and very inferior to the beautiful one at Brecon.

Another very great point, and one even more rarely secured than the high roof and clerestory, is to have a genuine west front, forming a real architectural composition. Every one must have seen how often in churches, even of very considerable pretensions, which have a central tower, the west front seems to be in a manner left to itself, not made to form any architectural design. This is conspicuous in Shiffnal Church; in St. Giles, Northampton; and even in so large and sumptuous a church as St. Mary's, Stafford, where no care or ornament whatever is bestowed upon the west front: even one of the aisles is left without any western window. Felmersham, in Bedfordshire, figured in Mr. Petit's "Architectural Character," is a grand example to the contrary, as far as concerns the nave, whose termination is sumptuously arcaded; but even here the ends of the aisles are left quite bare. So at Berkeley, the west end of the nave is a most noble Lancet composition, but it is ruined by the beggarly terminations of the aisles of rather later date. Replace the nave gable, and build a pair of western towers, and this front would rival Llandaff; but at present it is not a satisfactory whole. At Melton Mowbray a very fair Decorated front is spoiled by the addition of a magnificent western porch.

Very different is the case with the two noble churches of Yatton and Crewkerne, in Somersetshire. I will not enter into any minute criticisms upon them, having recently done so before the Archæological Society of their own county; but I may say that here we have real architectural designs, worthy of forming part of a cathedral or abbey. Crewkerne front is very like that of Bath, but incomparably finer. That of Yatton I selected as the frontispiece to my "History of Architecture;" and I may mention that Mr. Jewitt and I, between us, though by far the greater share of blame rests with myself, have contrived to convert the hexagonal turrets into octagonal ones.

The whole nave of Yatton, externally at least, may be considered as approaching very nearly to the cathedral type: would that its tower, choir, and transepts were worthy of it.

I think, then, we may fairly set down that a cross church, with the four ends of equal height, and a predominant central tower, with a clerestory, and high roof, and a regular western font, makes considerable approach in its external effect to the type of a minster. Of course, if the style be Perpendicular, the high roof is of less consequence, but we must then have pinnacles and rich parapets in lieu. But I know of no strictly parochial church which fully combines all these requirements: Yatton, Melton, Crewkerne, Ilminster, even Stafford and Brecon—minsters in rank—are merely approximations. I am not sufficiently acquainted with Trinity Church, Hull, and St. Mary's, Beverley, to say how far they realise the idea. But of churches which I have myself seen, the first in which I can recognise its complete development, is the comparatively small, but perfect and exquisite, minster of St. Cross.

Let us now consider how the types develope themselves in the interiors of churches; and here we shall find it advisable to pay more attention than we have yet done, in the course of this inquiry, to the historical sequence of the styles. For, in considering exteriors, we have been chiefly concerned with general outlines, on which difference of style has only an indirect influence; while within, the different forms of arcades, roofs, &c. are the points in which the styles necessarily exhibit some of their most immediate developments.

It always strikes me that there is something very monastic about the Norman style in general; the Early Gothic is less so, the Continuous least of all. In the two former there can hardly be said to be any distinct type of parochial architecture; the mass of parochial buildings belong to the merely picturesque class; where they get beyond this, it is generally by introducing some feature which directly approximates them to the minster. We have seen how the Perpendicular style was the first fully to develop the higher type of parish church as a distinct architectural creation. Hence in this latter era the cathedral and parochial types converge; the architectural parish church of this age comes nearer even to the old cathedral type than the earlier picturesque parish church; while at the same time the Perpendicular cathedral type actually approximates very considerably to that of the Perpendicular parish church.

Though the Norman style is the most monastic of any, yet it has something more like an architectural parochial type than the Early Gothic. This is to be seen in the short columns so common in our Norman churches; real columns I mean, as distinguished from circular piers. They rarely carry a clerestory, but occasionally do so, even without introducing any cathedral effect, as in St. Peter's, Northampton. But when a more massive pier is employed, whether in the form of clusters, or of the vast circular masses I have just mentioned, and which may be distinguished from the real columnar pier by their round imposts,* we get some slight approximation to the minster type. The arcades alone often resemble cathedral arcades, but there is no general cathedral effect from the absence of the triforium and clerestory, or, still worse, from the addition of a later and inharmonious one. Such arcades or piers of Norman or Transitional character are found at Rothwell and Grendon, Northamptonshire, Stafford, Cricklade, and St. Nicholas, Gloucester. The clustered examples are indeed usually more slender than if they had to support a triforium and clerestory; but they approximate nearer to the cathedral type than the other.

When these massive piers actually support a clerestory, the general effect of a minster is very nearly attained, as at Towyn, Merionethshire. When the triforium is introduced, even if in so rude a form as in Chepstow Priory Church, the work is complete, as far at least as the side elevations are concerned.

But between the genuine columns and the *circular mass* several intermediate degrees may be found. Thus, in the very fine nave of St. Woolos, at Newport, Monmouthshire, though there is a clerestory, and that supported on columns considerably thicker than those at St. Peter's, Northampton, the design is hardly less strictly parochial than the latter; but in Buildwas Abbey, though there is no triforium, we cannot but recognise the character of a minster, though imperfectly developed. With this, as far as the arcades go, we may perhaps rank Wimborne Minster; but the absence of an original clerestory at once puts it on a very inferior level.*

In the Early Gothic I observed that we had no distinct parochial type of external architectural effect. Within there is a little nearer approach to it, but it is extremely feeble; the low pier, even if it be slightly clustered, much more if it be round or octagonal, and the broad, often sprawling, arch which it supports, always seem to me about the meanest among the productions of ecclesiastical art. They are surely very inferior either to their Romanesque predecessors or their Continuous successors. I know of few or no Early Gothic interiors parallel to St. Peter's on the one hand or to the familiar Perpendicular type on the other. When they affect anything more they run off in various directions. Sometimes, as in St. Mary's, Haverfordwest, where we have the most elaborate series I know in any parish church, we find, as in the Norman examples, arcades which a slight addition of massiveness would render quite of a cathedral character, though the absence of a triforium and clerestory precludes any general cathedral effect. The arches of the choir at Dorchester are, taken alone, equal to any in England, and strike me as singularly like those in Exeter Cathedral; those in the choir at Stafford are very little, if any, inferior to them. The arcades and lantern arches of St. Mary's, Shrewsbury,—the former exhibiting a very remarkable form of round-arched Early English, like Polebrook and Barnack, in Northamptonshire, and Faringdon, Berkshire—come very near to the cathedral character, but we lack here also the triforium and clerestory.

With a clerestory, as in Norman, we have advanced a great step. Even so small a nave as that of Llanaber, in Merionethshire, where, however, the columnar piers give an effect rather Norman than Early English, rises far above the common parochial type. But certainly the grandest parochial nave of this style I know is at Berkeley; the arcades are magnificent; the triforium indeed is absent, and the clerestory is of inferior character, but a vault would at once bring it under the complete cathedral type, though not in a high state of development.

The nave and choir of Llandaff, as having neither triforium nor vault, may be so far classed with Berkeley, but the cathedral effect is much more fully developed. This is owing not only to the clerestory being in itself much better and more elaborate, but because it is better joined with the arcades in one architectural design. The string above the arcades, the shafts running up to the roof, make all the difference. These two features are the necessary marks of the vertical and horizontal divisions; and the improvement in point of finish which they effect is wonderful. Now these we hardly ever find in parochial buildings earlier than the Perpendicular period.

The choir of St. David's might rank with Llandaff, except that, though pointed work of the thirteenth century, its whole feeling is Romanesque, being doubtless closely imitated from its predecessor.

The choir at Southwell is something like Llandaff, with the addition of vaulting; the

* Since this was written, I find from Mr. Petit's paper in the Salisbury proceedings, that a Norman clerestory exists at Wimborne, though blocked, below the Perpendicular one.

* History of Architecture, p. 240; Archæological Journal for June, 1850, art. "Iver Church," *ad finem*.

* See preceding note.

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